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## PEN DRAWING.

PEN drawings supply in their own solid lines or dots the best of printing textures. An artist addicted to broad, free, open work such as exemplified in the accompanying drawing by Winifred Smith, may feel sure of his work being accepted by publishers if the subject of the drawing is in itself desirable. Some people assert that the artist, like the poet, is born and not made, but it is certain than many draughtsmen of excellence can be produced by



PEN DRAWING BY WINIFRED SMITH.

cultivation by a study of good precedents, the knowledge of the right way to construct patterns and of certain conventional features in decoration. In pen work use Bristol boards, deep black Chinese ink and a Gillett pen that will give clear and full lines in the depths as well as in the light parts. All lines should be firmly drawn and as smooth and distinct as possible, so as to give as good a result as possible in the reproduction.

Many artists paint with the pen, sparing no labor to gain pictorial effects, but the reproductive processes suitable for use on a printing press are not yet sufficiently advanced to make satisfactory plates from minute hair line drawings of close texture.

## GILDING.

GILDING is very improving to badly marred chairs that are bright and graceful in design. When the wood-work of a chair is too much defaced to admit of its original surface remaining visible, it should be smoothed with sand-paper, and any bad indentations neatly filled with putty, which should be carefully levelled with the surrounding wood. Gilding should always be preceded by a coat of some light varnish of good quality that will dry nicely. Shellac varnish is excellent for this purpose. The object of this coat of varnish is to fill the pores of the wood and thus insure a smooth, hard surface.

There are many kinds of gilding, of various degrees of excellence, and put up in different ways. Perhaps the best is the variety that is sold in the form of a powder wrapped in papers, with an accompanying bottle of medium for mixing. This makes a very brilliant paint and is decidedly economical. No more of the gilding should be mixed than will be required for immediate application, as it soon becomes lumpy and unfit for use. Gilding should be applied with a camel's-hair brush, and when it is possible to use a large brush, as would be the case with a chair, as it is advisable to do so.

Upon any large article, such as a chair or a screen, it is wise to apply two coats of gilding. This may be quickly accomplished, since gilding dries rapidly, especially in warm weather. As much depends upon the kind of gilding used, the style of the chair and other circumstances, it is impossible to set a definite time, but it is absolutely necessary to have one coat entirely dry before putting on the next.

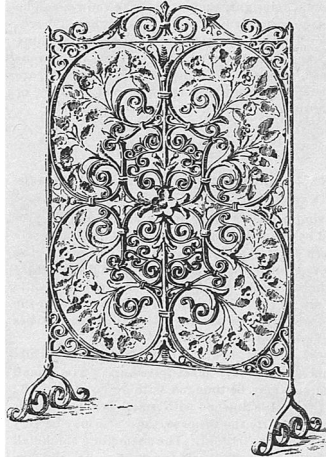
If gilding is to be applied to an upholstered chair, the upholstering should be finished first, except the row of gimp that is to cover the raw edges, which may with care be applied afterward without marring the gilding. A chair of pretty design that has a

cane seat may be very nicely remodelled by gilding the wood and exchanging the cane for a seat covered with crimson plush or a handsome brocade in crimson and gold. The upholstery may be done according to the directions given in the preceding paper, and may be made a part of the chair; or, if preferred, a loose cushion of China silk may be made to fit the chair, and held in place by ribbon or cords. Small wicker chairs are very ornamental when gilded, and may be greatly improved by tasteful arrangements of bright-hued ribbons.

Lustra paints may be used for gilding chairs, some of them being exceedingly effective, especially when it is desired to have the gilding blend with a certain tint. The names of these lustra colors differ so widely in the various makes that it is rather difficult at times to identify them with any degree of certainty. There is a lovely shade among the lustras that has a pinkish tinge and blends beautifully with old-rose or old-pink plush; and another is gold with just a suggestion of green in it, and harmonizes admirably with any soft shade of green. There are other rich tints that combine very prettily with various colors, but the two mentioned are especially handsome.

## ART IRON WORK.

THE construction of a fire screen in wrought or bent iron work is one that invariably does credit to the enterprising amateur. At the recent Blacksmith's Exhibition at the Ironmonger's Hall, London,



A FIRE SCREEN BY I. E. TAYLOR LANE.

don, were shown some fine exhibits of blacksmiths' work, of which we reproduce a fire screen, beautifully and delicately wrought, a monument of patience on the part of the workman, while in the design itself are many points of interest.

Artistic iron work affords an opportunity for home decoration in many ways. Among the most useful and ornamental articles that can be made in this material may be mentioned: brackets, hanging-lamps and hanging-baskets, picture and looking-glass frames, small easels, lanterns, lamp-shades, grilles for portières, five o'clock tea stands, and many new designs and purposes ingenious minds will devise. A common glass vase mounted in bent iron becomes a beautiful receptacle for flowers, the black iron curves making an effective setting to the bright colors. When used as a table decoration the snowy table-cloth forms another pleasing contrast. The rapid effects to be attained, the graceful curves, the delicate tracery, are delightful to those who are fond of art; and while the taste is being satisfied, the nimble fingers are learning skill in the use of tools.

## A DECORATED CHAIR.

A CERTAIN decorated chair lately produced by an ingenious woman is so odd and artistic that it deserves a detailed description. The chair itself is a very pretty, low, broad-seated rocker without arms and with a rather fancy back. It was first given a plain coat of white paint, and when this had dried, a very thick coat of paint was applied, which was gone over with a stiff brush and roughened as much as possible, the brush being brought in contact with the surface with quick, light touches. A few of the small turnings on the legs and back were left plain and afterward gilded smoothly. The seat was plainly painted, and upon it was placed a loose cushion of white corduroy, on which was painted a lovely spray of wild roses, with the loose petals of a fallen rose scattered about. A small, square head-rest, corresponding with the cushion in material and decoration, was made for the back, and both the cushion and rest were held in place by small gold cords. Dust is the worst enemy of such a chair, as it is quite difficult to remove it from the roughened surface.

## ANSWERS TO CORRESPONDENTS.

**Important Notice.** Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by the Editor.

ELGIN, ILL., May 2, 1894.

Editor THE DECORATOR AND FURNISHER.

SIR:—In a letter a year ago you mentioned a decorator of your city, who intended soon to establish a school, wherein was to be taught the art of interior decoration in all its branches.

Do you know if this school was established?

I took your advice as to reading THE DECORATOR AND FURNISHER and have been greatly benefited by your work. I am very anxious to find a practical school of house decoration, and I will be very grateful for any help that you can give me in this direction.

MARY M. HOWE.

**Answer.** The decorator to whom we formerly referred as intending to establish a school for teaching the art of interior decoration, has not yet carried out his design. He has established a class for teaching tapestry painting, a very popular and refined method of wall decoration; but beyond this, is not prepared to undertake pupils to teach practical home decoration.

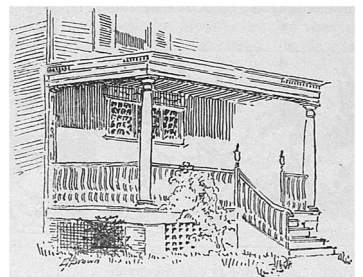


FIG. 1. A. COLONIAL PORCH. BY E. HURST BROWN.

In point of fact, it is extremely difficult for a decorator in active business to undertake any theoretical teaching of this kind, because the exigencies of carrying out contracts, running mortgages on buildings for work done, making seizures by the sheriff, "bulldozing" lazy painters and paper

hangers, having strikes on his hands and being, "bulldozed" in turn by walking delegates from the various industrial unions, and the thousand accidents of business life, are enough to worry the life out of an ordinary decorator. These are the important features of a modern decorator's business.

But, notwithstanding this, I think that if you are prepared to engage with a decorator as an apprentice, on the same terms as if you were a young man ready to go into the rough and tumble of the work, it is possible that you might find a decorator willing to give you experience in practical decoration, but, of course, we do not know at present of any decorator that will be willing to do this. This will, be a matter for your individual finding out.

The only thing that we can suggest for you to do if you are really determined to go into the business, is to join one of our local schools of industrial art and technical design for women. You will find in our advertising columns the card of the New York School of Applied Design for Women, 200 West Twenty-third street, of which Ellen J. Pond is secretary. There is also one located at 135 Fifth avenue, this city, of which Mrs. Florence Elizabeth Cory is the principal, and we enclose her circular. By addressing a letter to either of these schools, you will get all the information you want regarding their resources, informing you as to the theory of decoration, and your best plan would be to come right here to New York and join one or other of these schools, and in the meantime make the acquaintance of the best decorators, and in this way you will naturally drop into any vacancy that may occur.

## PORCHES FOR AN OHIO COTTAGE.

PITTSBURGH, PA.

Editor THE DECORATOR AND FURNISHER.

DEAR SIR.—I am building a frame cottage at Marietta, Ohio, and wish to obtain some unique designs of porches, something different to those we usually see. Is there any book published containing such designs, if so please advise me of same.

I also wish to paint the cottage in an artistic matter, kindly advise me as to this also,

J. J. GARRY.

Answer.—The porch is such an integral part of the house, so much dependant on the general design and the style of architecture adopted, that it seems almost impossible to consider it altogether apart from the building to which it is attached, yet it is such an important element in the interior decoration of the country or suburban house, that some general remarks on its design are possible.

The architects, in the better class of houses, have almost entirely abandoned the scroll wood, the spindles, the fantastic brackets and elaborate rosettes that a few years ago were deemed essential ornaments of the porch. The tendency now-a-days is toward severer lines, toward simplicity of general construction, relieved by refined delicacy of moulding or detail rather than by abundance of ornamental work. This is perhaps due to the general prevalence of the Colonial style, whose classic outlines lend themselves to this treatment and forbid the eccentricities of the Queen Anne style. As a type of the Colonial porch, the sketch shown in Fig. 1, will serve for purposes of illustration. The roof rarely shows, or, where it does, the pitch is low, and the pediment is ornamented with classic carving in low relief. The columns are rather heavy, either running all the way from the plate to the floor, or else terminating in a paneled pedestal, of the height of the railing. At times the columns are coupled, or even these are grouped together at the corners. The balusters may be twined, or as in this instance, sawed from boards in a graceful wave-shaped outline. These boards are placed close together (not more than twice the width apart), the carved face being turned outward, the effect being particularly pleasing. If the balusters are twined, a very pretty effect may be obtained by designing them so that a ball, which forms a part of the design of each baluster, is so arranged that, from column to col-

umn, these balls appear to form a graceful festoon, like a string of beads or pearls.

The shingled porch is very popular for the picturesque country houses whose sides are shingled from the eaves down to the stone base. The openings are arranged in the form of arches, or the square boxed piers die into the plate by a half round turn at the top, shingles being used to cover the whole construction. Sometimes the spaces between the openings are filled with light railings and at other times the porch is surrounded by a sort of parapet of shingles, capped with a projecting moulding.

Another type of porch is that shown in our sketch, Fig. 2, somewhat following the lines of the old-fashioned stoop with its porches on either side of the front door. This style is specially adopted for the quaint half-timbered houses, in the style of the French Chateaux and manor houses, that are so popular with those of the younger architects who spend their vacations sketching in Belgium or France. The lines of such a porch can be infinitely varied, but it shows, like the first sketch, the really admirable results that can be achieved by simplicity in design and the entire absence of gewgaws or senseless ornament.

## EXTERIOR COLORING.

The best scheme to adopt for the exterior coloring of the house depends somewhat on its location and to a great extent on its design. We see a great many houses colored buff or yellow and trimmed with white or ivory white and green blinds, that are by no means suited to this style of coloring, which should be confined to the Colonial architecture. Some very charming houses in this style have recently been painted light green, with greenish white trim and Tuscan red sash, these

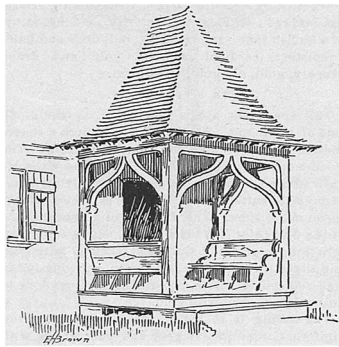


FIG. 2, CHATEAU PORCH. BY G. HURST BROWN.

colors contrasting well with dark bottle green blinds, and a medium olive roof.

Where the house is surrounded by trees, deep golden ochre may be used for the body color with a rich olive green for sash, deep Colonial yellow for the gables and medium terra cotta shade for the blinds.

For a house in the open, but with sufficient foliage around it to make an effective background, a light terra cotta may be adopted for the body, medium olive for the trimming color, warmed by rich deep Tuscan red sash lines, with bronze green blinds and salmon in the gables.

As a rule, a shingle roof looks better when treated with one of the red, green or brown shingle stains, which seem to harmonize with almost any color scheme that can be adopted than when painted with the ordinary oil paints.

DENVER, COL.

Editor DECORATOR AND FURNISHER:

SIR.—I herewith enclose you first floor and bedroom plans of a residence that I am remodelling, and request that you will furnish me suggestions regarding the color of the paint that I should use in

each of the apartments, with samples of each color to be used.

The wood-work of the reception hall is in antique oak. The parlor is a northerly room, and is in natural oak, but I would prefer this to be painted in white, or ivory-yellow enamel. The library is on the south side, and the wood-work is also in antique oak. The dining room has also a southerly exposure and the wood-work is in natural oak. The bathroom has a wainscoting around the entire room, stained to imitate cherry finish. The butler's pantry is finished in pine, finished with a red stain, and the refrigerator room is finished in natural Georgia pine.

I should like you to give me a color scheme both for the woodwork and the walls of these various apartments. The kitchen is now painted in a dark gray color, and is wainscoted, but I desire to make it a brighter color. The wood-work of the entire second story is in pitch pine, and I wish this to be painted, as well as the walls and ceilings. From these particulars I have no doubt but that you will be able to give me an artistic scheme of color decoration for the entire house. Thanking you in advance, I am,

Yours truly,

NIMROD.

## SCHEME OF DECORATION FOR HOUSE IN DENVER, COL.

In recommending a scheme of decoration for a house, it should be observed that the colors may be considerably modified, as to tone. The character of the apartment, its aspect, and other considerations being causes that may suggest modification of a given color scheme, which is to be considered chiefly as the key to a solution of a color problem.

### FIRST FLOOR.

#### RECEPTION HALL.

The wood-work is antique oak. The coloring of the hall should be rich and strong, without ostentatious show. The entire treatment should be that accorded to an important part of the house, and not to a mere passage, or entrance way. Many of the halls of our fine houses are dark hued and gloomy. True there should be a treatment of color that will be a great contrast to the parlors and adjacent parts of the house, especially where the hall has plenty of light. Forms and colors which would not suit these rooms, are just the thing here. The matter of light and location has to do with the color treatment of the hall. A northern situation, and stinted light would warrant such a striking wall coloring as a strawberry red, or a transparent carmine glaze over a deep yellow, or any similar color. A dado of rich dark reddish brown or bronze either stippled or stenciled in geometrical figures, would suit for this wall color, while the ceiling might be done in cream, or warm grey, with a line of gold outlined with the wall colors some six inches from the wall, and an inch in width. The mouldings might be in bronze, with narrow lines of crimson.

Another scheme would indicate walls of light, or greyish chocolate, with canary yellow on ceiling and dado. Stencil small Arabic or geometrical figures in citrine color in the dado. The dado should not be over a foot wide, and the figures should be outlined with black. The mouldings at top of wall should be in citrine, while a line of dull orange brown, six inches from the wall, will finish the ceiling.

A dark hallway should have its walls in light reddish brown, the frieze in *cafe au lait*, and the ceiling a pale salmon color. Stencil frieze in color of walls.

A dado is an absolute necessity in a hall, and should, as a rule, be high enough to catch the finger marks of children and servants on the stairways.

The walls of the hall under consideration are recommended to be done in a dull, yellowish red. The frieze a deep yellowish red, with a warm yellows and yellowish reds in the ornamentation. The ceiling a warm, light buff. The floor should be filled and shellaced, rubbed down, and finished up

with two coats of good elastic varnish, rubbed to a satin finish with pumice stone and water.

Wood-work, antique oak: walls, a dull yellowish red, with warm yellows and yellowish reds in ornamentation; ceilings, a warm, light buff; floor, natural wood filled with shellac, with coat of elastic outside varnish, rubbed down with pumice stone and water to a satin finish.

## THE PARLOR.

The parlor is a northerly room. The trim is in natural oak but it is desired that this be painted in white, or ivory yellow enamel. We prefer the latter, it being a warmer color, with the walls done in cream. We cannot always choose colors that will be favorable to all persons within the rooms, which is an important matter, but we can, at least, avoid a predominance of white, which casts a parlor on the best complexion, just as we can avoid a preponderance of sombre colors, which oppress the spirits.

Light, delicate colors are pre-eminently suitable for parlors. Ivory and gold are perfectly adapted to this purpose, but let the gold be gold, and not any of the bronzes. The frieze should be wide, of robin's egg blue, in flat color, with a graceful festoon and ribbons for ornamentation, stencilled with bluish greys, gold and silver. A gilded picture moulding should separate the frieze from the wall. The ceiling may be painted a full primrose yellow, without any ornamentation whatever, though in the chief rooms of the best houses monochrome ceilings are rarely met with; but it is best, at any rate, not to over decorate a ceiling. The colors introduced into a ceiling design should be delicate, but the forms should be distinct enough to be easily identified. Avoid, however, all hardness of outline. In the colors themselves a certain indefiniteness is not unpleasing. Pinks toned with yellow and blue, or yellowish and brown with a coppery color, are instances of this sort. Pale blue and deep orange ornamentation will look well on a yellowish ceiling.

The cornice should contain colors borrowed from the ceiling and the frieze. This effects a joining of the walls and ceiling, without any harsh abruptness, and is important from the fact that the eye, as it leaves the walls to seek the ceiling, first comes in contact with this moulded projection.

The abandonment of the old-time Classic form of cornice, full of details, is much to be commended. The mouldings now used afford the decorator a better opportunity for effecting the purpose of the cornice, namely, that of making a perfect divisional color line between walls and ceiling. The cornice should never be finished in a single color, irrespective of variations of surface.

While the frieze sometimes looks well in lighter tones than the wall color, in general stronger and brighter colors should be employed. A floral frieze, with wreaths of flowers in natural colors, and artistically arranged and bound by ties which give graceful curves and flowing movements, must always be regarded as an elegant feature of mural decoration. The flowers may be in natural colors, with touches of gold; the ribbon a purple hue, and its convolutions filled in with a coral tint.

The upholstery of this room may be in ivory and blue, and the drapery blue. The floor, which is not described, may be shelled and rubbed to a satin polish, and covered with rugs.

Wood-work, ivory enamel; walls, yellowish green; frieze, robin's egg blue; cornice, robin's egg blue, primrose yellow, gold and silver; ceiling, primrose yellow.

For such a scheme of wall decoration, the rug may have its predominating color cream, diversified with light robin's egg blue, silver and gold. The upholstery may be in ivory and blue, and the drapery in blue.

## THE LIBRARY.

The library, on the south side, has a wide bay-window, and is well-lighted. The wood-work is antique oak. For the walls we advise an oakleaf color, a sample of which, as well as of the principle

colors recommended in these schemes, we send herewith. The frieze may be of a lighter tone of the wall, with buffish, tan and gold ornamentation outlined in black, or omitting the frieze altogether. The cornice should be done in all the colors of the room, but an oak cornice is preferable. For the ceiling is light olive green will form an admirable harmony with the walls. A rug, nine by twelve, may be used on the floor of the room. Its predominating color should be a deep golden russet olive. The upholstery a warm russet leather, and drapery old blue.

Wood-work, antique oak; walls, oakleaf red; frieze, lighter tint of wall; cornice, all the tints in the room; ceiling, light olive green; rug, deep golden russet olive; upholstery, russet olive; drapery, old blue.

The ornamentation in the frieze and ceiling must agree in color with the general coloring of the room.

## THE DRAWING-ROOM.

The dining-room adjoins the library, and is very abundantly lighted from the south. The wood-work is natural oak. The buff, which are not heavy or oppressive. In the present instance buff is the color indicated, and the walls will look well if flatted and stripped roughly. If a dado is to be painted let it be done in dark brown, with a lighter brown ornament stippled on it. The frieze should have a ground of oak leaf color, with circular repeats in buff, ecru and French ecchre. Another treatment of the frieze is a bold scroll effect, with honeysuckle or cactus as a motive. The cornice should be in natural oak, and the ceiling a straw color, with buffish tone.

The dining-room is to be covered with a rug. It should possess cardinal red, drabs and buff. The upholstery should be in cardinal red, old gold and drab. The drapery, gold, old gold and cream.

Wood-work, natural oak; walls, buff; frieze, oak leaf red; cornice, natural oak; ceiling, straw of a buffish tone; rug, cardinal red, drab and buff; upholstery, cardinal red, old gold and drab; drapery, gold, old gold, and cream.

## THE SITTING-ROOM.

This apartment adjoins the parlor on the north side of the house. Light enters through a square recessed window, abutting on the veranda. The wood-work is in natural oak. For the walls we have advised sea green—a restful satisfying color, and quite suitable for a room in which people spend much time. The frieze is of a lighter shade of the wall color (sea foam color), with a scroll pattern done in gray and dull red, outlined with gold and silver. The cornice is to be picked out in the wall and ceiling colors, prominent surfaces done in dull reds, touched with gold.

The ceiling is in apple green, with a flowing viniform border done in grey and pale green, with outlines in silver.

A rug covers the floor. Its coloring should embrace russet brown and Empire green tones. The upholstery should be in Empire green, gold and old pink. Drapery old pink and cream.

Wood-work, antique oak; walls, sea green; frieze, lighter shade of walls (sea foam); ceiling, apple green; rug, russet brown, Empire green, etc.; upholstery, Empire green, gold and old pink; drapery, old pink, and cream.

## BEDROOM ON FIRST FLOOR.

The bedroom on the first floor is entered from the sitting-room. Let the wood-work be done in white enamel, the walls in flat ivory color, and the frieze in shell pink ground, with stencilling of silver, gold and greyish blue. Place pale blue lines at top and bottom of frieze. Ceiling, shell pink, flat tint, with delicate lace tracery for border, done in white. The floor has a rug, which should contain only the softest tones of color, such as cream and blues. White enamel furniture; window drapery in blue.

Wood-work, white enamel, with greyish cast; walls, ivory; frieze, stencil work in gold, silver and greyish blue, on ivory ground, pale blue lines at top and bottom of frieze; ceiling, shell pink; rug, delicate colors, or tones of cream, blue, etc.;

drapery, blue, grey, etc.; furniture, white enamel.

NOTE.—Ceiling might be done in lustreless color, and sidewalls in enamel. Do not use white lead in interior painting. Use zinc white, which is non-poisonous. A superior hard drying varnish mixed with the zinc, or finish, will give a good enamel, or the enamel paint can be bought ready prepared for use.

## THE PANTRY.

The wood-work is soft pine, stained in imitation cherry (fruit). A deep buffish color is suitable for walls and ceiling. Let floor, whether hard or soft wood, be oiled with boiled oil. Put on a liberal coat, let it soak in well, then rub off surplus. After two days apply another coat, and rub off. This is the best finish for floor. Crude petroleum is also excellent, especially for renovating the floors at times. Don't paint the floors.

Wood-work, soft pine stained imitation of cherry (fruit); walls and ceiling, deep buffish color; floor, oiled with boiled linseed oil.

## THE REFRIGERATOR ROOM.

The wood-work is natural Georgia pine. The paint on the walls should be some cool color, such as greys, or white. A warm color exerts a thermal influence to an extent worthy of consideration in interior decoration.

## HALLWAY IN FRONT OF REFRIGERATOR ROOM.

This is now painted brown, but we advise a warm straw color, the same as for the pantry.

## THE KITCHEN.

It is usual to paint or paper the kitchen walls in warm, that is, yellow tones. This is wrong; the greys are better. Clear grey, ash grey, steel grey, or green stone are suitable colors, which may be modified according to taste. These colors will appear darker on the sample card than they are when freshly mixed, and the addition of white will reduce them to the desired shade. The paint should be mixed with oil, and should dry smooth and glossy. Never use white lead. It is the source of much mysterious sickness in families, due to its poisonous nature. Zinc oxide, while it does not cover quite so well as lead carbonate is perfectly non-poisonous, and a most desirable paint base.

## THE BATHROOM.

The red cherry stain on the wood-work of this apartment is too strong and dark. Paint it over with white enamel, which has a greyish cast. Paint the walls with a sea green enamel paint. These colors make a cool, refreshing, and appropriate combination. Everything about the bathroom should suggest cleanliness, and appear bright and inviting. Dark colors are out of place there. Enamel paints come ready for use. They are as perfect as can be made, and will resist to a great degree the action of alkali, soap, hot water, heat, dilated acids, and the ordinary usage of bathrooms, water closets, etc. They are very desirable from a sanitary point of view, to say anything of their beauty and artistic value, and should be more generally used than they are, especially among the less affluent classes.

Wood-work, white enamel paint, of a grayish cast, which is better than pure white, and prevents yellowing by age; walls, sea green enamel paint.

## SECOND FLOOR.

### THE HALL.

The same scheme of coloring we have suggested for the reception hall on the first floor may be used here, provided there is no natural break to warrant the use of a different color scheme. If there is sufficient break let the walls be a warm buffish color, with cream color for the ceiling.

Walls, warm buffish color; ceiling, cream.

NOTE.—One of the color schemes advised for the reception hall will answer here, taking into account the amount of light, and other circumstances of place and use.

### BEDROOM NO. 1.

Wood-work, ivory yellow; walls, warm cream; frieze, light cream, with gold and silver circles overlapping each other, following a narrow line of pale blue twelve inches from wall; carpet, cream,